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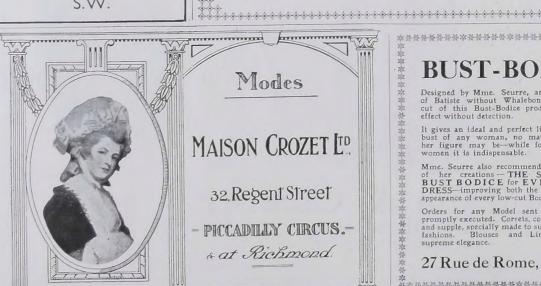
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GOOCHS.

BROMPTON ROAD LONDON .SW.

WE are also showing extremely smart models in the New Jumpe Suit, which promises to be the vogue this Season. These models are carried out in Gabardine and fancy materials of the newest colorings. Pay an early visit.

The NEXT

N OW that Vogue has succeeded in getting all this millinery off its mind, it's going to put aside frivolous things for a while and settle down to serious business. The next issue is called the New Fashions and Furnishings number, and it means every word

BRINGING HOME THE FASHIONS

You see, it's this way. You know by now some of the things that have happened in Paris and that are going to happen here. You have exclaimed over all those charming chemise frocks, and you have gazed yearningly on the barrel-shaped costumes. Yes, you feel that now you know by heart all the rules of the very first spring fashions, according to Paris. But the time has come when you say to yourself, "This is all very well, but just what does it mean in my life?" And that is the reason for the next issue. It brings the newest fashions right home to you, and tells you what to do with them when you get them there.

Vogue hates to talk about itselfbut really, when it thinks of all the patterns it has gathered together in

its next number, it can't help patting itself on its back cover. There are so many of them that you really couldn't believe there were that many smart costumes in the world, unless you saw them. There are frocks, suits, and wraps for every possible hour of a long spring day or a short summer evening. And there is such a wide variety of models that-well, it won't be

New Fabrics & Furnishings One Shilling Net. VOGUE CONDÉ NAST & CO LONDON.

The cover of the rest, the Early March number of Vogue, is by Frank X. Leyens

Vogue's fault if every woman doesn't have a successful spring, that's all.

And then there are the new spring fabrics. The next issue takes great pleasure in introducing you to the materials in which you wil! spend the spring and summer. There are fabrics from abroad and fabrics from home, every possible material for

every possible use-to say nothing of a few highly improbable ones. There are gay fabrics and sombre ones, light fabrics and heavy ones, fabrics through which not even the sharpest gaze could penetrate, and fabrics which-well, which aren't that way at all. As for the designs of the fabrics, they simply haven't coined words enough to tell about them. Sometimes, when it has a spare moment, Vogue asks itself how mere human beings have ever thought of those designs. And it hasn't ever been able to find the answer.

BUTTONS OF LEISURE

Oh, before it goes a page further, Vogue must tell you about all the buttons that make their appearance in its next issue. A button used to be a small body of usefulness, entirely surrounded by buttonhole but it isn't that way any more. Now, a button may be used to make both ends meet, but that is its less important purpose in life. It simply must be ornamental; after that, it can go ahead and be useful, if it really seems to be conscience-stricken about it. And these new buttons are most ornamental — no well-

mannered gown could ask for any trimming besides them. Really, when Vogue thinks of its next issue, with its mounds of new buttons and its miles of new fabrics and its armies of new frocks, it can't help wondering who it was that started that thing about there being nothing new under the sun. It must have

been some man.

VOL. 49: NO. 4

Cover Design by Helen Dryden

Special Features

Blickling Hall, the Jacobean Seat of the Marquess of Lothian - - - - 28-29
"Whitefriars" Glass - - - - 38 Some Reflections Caused by China and Glass -

Paris Fashions

Reviewing the Army of Spring Hats The Modern Note in Evening Wraps 23 Wide-Sided Hats and Dresses -French Sports Hats - -25 Paris Frocks Children and Grown-ups -Hats that Make a Choice of Brims - -The Kindly Turban -In Frocks, Suits, and Evening Gowns the Barrel Holds Sway Barrel Outlines and Normal Waist-Lines

Fashions in London and New York

Unique, Bizarre, and Charming Hats from Reville and Rossiter - - - -Lewis, the Far-sighted, Reminds the World that Spring is near Costumes Along Straight Narrow Lines - -30 Hats High and Wide 31 Elspeth Phelps gives Several Variations on the Theme of Sleeves - - - -32 Daytime Suits and an Evening Gown The Vogue for the Two-Colour Scheme in Suits-Lingeric from Chonchette -

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for

LATE FEBRUARY, 1917



The contents of this Magit the ar-

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| | *** | | |
|--------------|------|-------|----|
| . de Var era | from | Wendy | 53 |

WHOLE NO. 1065

| 1 | Masona Celle ven Hat Trimm. 3 | - | - | 54 |
|-----|---------------------------------------|------|------|--------|
| - ' | mart Fachione of Limited Income | _ | _ | 60 |
| | que Pattern Service | | _ | 01-02 |
| (| Luntry Hats from Severn & Co | - | | 64 |
| | Miscellanies | | | |
| 1 | Formal Coiffures and Less Formal - | _ | | 57 |
| | Suitable Gifts for Men at Home and Ab | road | | 58 |
| | Society | | r | |
| | Usecuntes. Element n = | _ | rron | uspuce |
| | . S. Ourren " to Early English Na's | my 1 | riay | 27 |
| | Non Y rk Wilness Mr. Oart n. | Ama | ueur | |
| | Theatenais - | _ | _ | 34-35 |
| | Lady Vict + Pag : | - | _ | 40 |

| The Fine Arts | |
|--|-------|
| The Seconth Exhibition of the Sengeller Cub. | 42-43 |
| which is a Street Louis di the | |
| | |
| | |
| Wonderland" at the Prince of Wales's Theatre | 46-47 |
| D Onaeriana de incessos | 50 |
| Seen on the French Stage Chocola- | |
| Mi Gina Palerme in "La Petite Chocola- | 55 |
| nère" | 33 |
| | |

Regular Department

| Le Monde qui s'Amuse | _ | _ | - | - | 39 |
|-------------------------|--------|--------|---|---|----|
| Editorial—The Greatness | of the | French | - | _ | 4 |



Photograph by Lallie Charles

VISCOUNTESS EBRINGTON

Viscountess Ebrington is a very young wife indeed, her marriage having taken place only a fortnight ago, on Thursday, February 8th, at St. Peter's, Eaton Square. She is the daughter of Lord and Lady Allendale, and a cousin of Lord Londonderry, in whose hospital for officers in Park Lane she has been working for some time. Viscountess Ebrington was the Hon. Margaret Beaumont, and her husband is the son of the Earl and Countess Fortescue



Hats have a habit of growing this way this spring; something in the atmosphere of Paris develops their brims to an amazing width at the sides. This one is of dark grey satin, and its trimming is frills of finest horsehair lace braid—that's just about the smartest combination any one has thought of so far any one has thought of so far

PAULETTE ET BERTHE

REVIEWING THE ARMY OF SPRING HATS

UDGING from the vast array of different styles in the rather limited number of hats which have arrived from Paris, there will be this spring a hat for every woman and a style for every other woman. It is not the fault of

and a style for every other woman. It is not the fault of the designer if every woman can not find a becoming hat, for there are large hats and small ones. tall ones and short ones, wide hats and narrow ones. They have had such a rough and dangerous voyage from their native Paris that the wonder is they have arrived at all; but now they are here, all is smooth sailing for them.

After reviewing this regiment of the early spring hats, one can not but be impressed with the preponderance of brims—brims that turn up or down with equal abandon. Hats are not only higher but larger, and their brims are the most important things, for in the brim is apt to lie the novelty of the hat. Some of these brims are most amazingly shaped, doubtless on the principle that one good turn deserves another. Some curl gently up. others roll abruptly back, and still others droop demurely over the eyes. Then there are some which have a way of being wider at the the eyes. Then there are some which have a way of being wider at the sides than they are at the front or the back. Many crowns, too, have acquired a novel air, for they are higher and straighter than ever, with just a suspicion of draping. Of course, there are low crowns and medium crowns shown also for there is variety shown, also, for there is variety in everything even remotely concerning millinery this year, but the high crowns are by far the smartest of any shown.

THE POSITION OF THE NEW HATS

It is worthy of notice that the It is worthy of notice that the new hats are worn at a slightly different angle. They are set higher on the head than they were wont to be. For several seasons, our heads have fitted well up into our hat crowns, and we have worn our hats far down

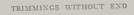
No Woman Will Have an Excuse for Wearing an Unbecoming Hat, for Hats Are of Every Size and Shape; Brims Are Larger, Crowns Are * Higher, and Trimmings Are Truly Surprising

over our very eyebrows, but the hats of this spring are posed slightly higher on the head. leaving more of the eyes and eyebrows visible to the world.

The hats make their appearance in every known colour and every imaginable material. It

seems as if really the French designers had used everything within their reach in creating their spring models. There are satin hats, ribbon hats, hats of net and of lace, of tulle and of delicate hair braid, of fancy crépe, coarse straw silk braid, fine liséré straw and milan straw, hats of cretonne, brocade, muslin, and organdi. Then there are charming combinations of straw and satin or corded satin. Many of the larger shapes are made of the frailest kind of materials, mere cobwebs of horsehair and fine lace braid or shadows of tuscan straw combined with layers of silk net. Doubtless their designers had a premonition that morning and afternoon frocks of muslin or chiffon were to appear below and so kept those airy frocks in might while their cereated these

and so kept those airy frocks in mind while they created these entirely delightful hats.



As varied as the new shapes are the new trimmings, and each is smarter and more decorative than the other. Ostrich plumes are again used, the long "couteau" or the short, flat, stubby tip. There are flowers, fruits, and made wreathes of natural ostrich; also there are burnt goose feathers, which resemble soft, fluffy fur, in vivid colours or more subdued tones. Odd flowers are used in different ways; the larger flowers, such as pond-lilies, orchids, and roses, top many of the high crowns, while the shy forget-me-nots, pansies, many of the high crowns, while the shy forget-me-nots, pansies, and apple blossoms nestle demurely under many a drooping brim. These flowers are made of silk, velvet, ribbon, ostrich feathers, leather, beads, wool, or silk threads. Beads, both large and small, form unusual designs in many of the smartest ornaments. Ribbon bows fly high above already high crowns or hang to great lengths down the back, or they loop under the chin and fall over the shoulder, in simple fashion. Trimmings of leather, wood, and plain dyed



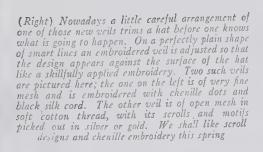


MARIA GUY

To can that now of our afternoon hats were to be of the "garden tarbor" model to be included. Into it is true that large quantities or order, hats are repearing. Not the least of these is one of first French critic, we and cot as to crown and with a wide straight him. There are roses of fink cripe near the edge on the upper take of the brim. (They can't be seen here, but they are really there.) This line of roses is covered by an over-hancing ruffe of word-coloured tulle



Another of the trim-your-hat-without-waiting weils has tree birds, marked in steel beads, spangles, and taupe cheville, winging happily over its surface. The veil is so adjusted that the three birds are in the front and on the sides of the small plain hat over which it is worn, and the resulting effect is a remarkably smart trimming





When one is really beginning to i diece that the last word in has has been said, a new version of pears, and we all look interests to the combination of an incryet buloid top and a square hack sind bag, beaded red and diven is musual; bags from Marthe Gauthin



If it were not for a little difference in the embroidered bead design, this bag would be twin sister to the one above. It, too, has an ivory-celluloid top, and is of black satin with a black satin roll handle



Shell composition forms the top of this bag of tête de négre jersey cloth embroidered with red and blue beads. The handle is a roll strap of jersey cloth





LANVI



RÉBOUX

Strictly according to Paris is this high-crowned hat of white Belgian split straw, with its brim rolling back. Summer and winter meet in its trimming of gardenias and fox fur

grass, embroidered with heavy silk or cotton, with vividly coloured beads, or with soft-toned chenille, are amazing, yet none the less charming. Silk and leather fringes are also used a great deal, not only as trimming, but for entire hats.

One of the smartest shapes and newest hats in a combination of materials comes from Paulette et Berthe, and is sketched at the top of page 15. It is a large shape, wider at the side than in the back or in front, and has a brim that turns slightly up in front. It is of stone grey satin, and frills of finest horsehair lace braid trim the top of the crown and the upper side of the brim, extending a bit beyond it. Réboux's hat of fine white Belgian split straw, trimmed with a cocarde of white gardenias and white fox fur. is another new shape. It rolls back from the face in front and is almost straight at the back. The upper part of the brim is piped One of the smartest shapes and new-



One of the latest variations on the tricorn theme one of the tacks variations on the trustil theme is this tailored hat of brown straw, with its top covered with layers of brown tulle. The tulle cocarde springs from a coral ornament of said cads



GEORGETTE

There are many women who simply can't get along without turbans, and for them was designed this one of grey crêpe de Chine, through which are thrust coral pins



GEORGETTE

So many of these small hats insist upon having high crowns; no one can stop them. One of the tallest, so far, is this one of black Milan craw with a palisade of grey wings

with white fox. It is sketched at the upper left on this page.

There are mushroom shapes of every variety, but from Jeanne Lanvin comes one of the most attractive, which is illustrated at the lower right on page 16. It has a most decidedly mushroom shape of brim and a tam-o-shanter crown. The hat itself is of white corded silk combined with coarse black straw,—black and white combinations, by the way are very good, and many of the smartest hats are all black or all white. This particular hat is trimmed with chenille in rose pink and moss green. It is possessed of no less than two chin straps, one of white grosgrain ribbon and one of black, which fasten at one side and hang in long ends.

A typical high-crowned hat by Georgette is sketched at the upper right on this page. It is of fine milan straw and has a band of dove grey made wings and breast which stands high and tight around the crown. The brim is small and straight. Quite similar to it is the Réboux hat sketched at the bottom of page 15. It is of navy blue liséré straw with a high crown topped with full-blown June roses of various shades of pink. The brim runs a short way, turns back, and lies in ripples over itself.

FOR SPRING AFTERNOONS

Tulle-trimmed hats of French crêpe or organdi, they say, are to enter into the realms of afternoon hats, to be worn with dainty frocks of organdi, lace and net, or crêpe de Chine. The Maria Guy hat sketched at the upper left on page 16 is destined to be worn with fluffy afternoon dresses. It is a large flat shape of pink French crêpe, trimmed with little roses of the same material, which are modestly veiled with wood-coloured tulle.

There are women who can not live without

with wood-coloured tulle.

There are women who can not live without turbans, and it seems that Georgette must have had those women in mind when she evolved that smart turban on, becoming Russian lines which is sketched at the bottom of this page. It is of pale gray crèpe de Chine, and the outer side of the brim is intricately embroidered in cords covered with crèpe de Chine. Two pins with ends of flat bits of coral are thrust through the front of the hat.

A tailored hat from Louison, photographed at the top of this page, is of brown liséré, faced on the top with layers of brown tulle. It is one of the new adaptations of the tricorn, which is perennially smart and becoming. The cocarde at the front is an odd combination of many petals of brown tulle, mounted in a coral

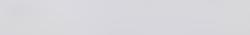
Below There was a

treem satis, hat, or explicit the satisfies which us a stite or triuming media attribution is a stite or triuming media.

outsprint rito ind at exactly the mil-ancie. These are are so source—and difficult to attal



(Below) It is easy to see why they are called "palmettes," these waving black plumes, so tropical in air and arrangement. This hat is of black satin, and, together with its triming meets all the ming, meets all the season's requirements in height



(Above) When we put off our winter furs, we must have something to cover our summer shoulders. An ermine e arf is the most popular background for a summer evenies. The must and hat of black tassets are as French as they can be; the must might be mistaken, with its pleated rust. for a French pillow; the hat has one of those high crowns so indispensable to this season's happiness, and has, the the must be dull crown as trimming. libe the muff, a cluster of dull orange tangerines as trimming



MARIA GUY

ornament made of tiny seed-like beads of coral. When spring blossoms into summer, and winter scarfs and muffs are discarded, one's thought naturally turn to lighter things, such as the hat and muff of lightest, finest black taffeta, which is photographed at the top of this page. The hat has a graceful brim which turns slightly up in back and droops becomingly at either side. Three finely pleated ruffles of taffeta completely hide the high narrow crown, and a cluster of tangerines of dull orange silk trim the hat, while a similar cluster occurs on the muff. The muff very much resembles a pillow,—one of those distinctly French pillows. The breezes of spring and summer are sometimes apt to blow cool and it's a wise designer who thinks ahead and creates a scarf of ermine, which not only protects the shoulders, but which adds immeasurably to

the charm of its wearer. Such a scarf appears in the same photograph with the must.

AN UTTERLY AMAZING BRIM

From Carolyn Réboux comes one of the most amazing of all the new brims. It starts at the under side of the crown and turns back in a thick roll to meet the low round crown again. This brim is entirely covered with fine strands of the smartest of feather trimming—burnt ostrich feathers. The hat is of fine black liséré straw, and the feathers, too, are black. The hat, is sketched in the middle above on page 21. Here the thick rolled-up brim of the hat, covered with burnt ostrich, resembles the headgear of those hula-hula choruses to be seen and heard those hula-hula choruses to be seen and heard on Broadway.

From the Lancret hat sketched at the upper right on the same page, one can get an excellent idea of the sweeping brim, measuring more from side to side than from back to front. The brim is of slate grey milan straw faced with grey faille silk, while the crown is concealed by one of the very new fancy feather trimmings—a cloud of burnt goose feathers, of a matching shade of grey. Where the feathers meet the brim there is a narrow band of grey faille, finished with a tiny flower and bud of faille silk, every petal of which is a different pastel shade.

At the upper left of the same page is a hat designed by Evelyne Varon for that woman who is truly feminine, yet who is at her best in tailored models. It is of fine black milan straw, and the brim, which takes one of those unexpected turns at the front, is softened on the







LANUN



LUCIE HAMAR

There are few hats that confine themselves to one material this season; they seem to think it cramps their style. This one is of black taffeta on top, while the under side is faced with black straw. The ornament is a crystal flower—oh, we just don't care what our trimmings are made of, this season

When the spring hats are seed one can scarcely see them; we did they are large, one can seed they are large, one can seed the sides in the way there is hats make, we do green stoom, modestly covered with green that. The black ribbon way, we way the seed to be additional to the seed that a seed seed that



ODETTE

Of course, there are the war might think that a crown as man as the is all that a hat could possess asked its designer, but they have different ideas about things, over in Paris. That's why the designer went and put that high sweep with things at the topmost part of this hat of fine red scraw.

LANVIN

Hats used to call in the aid of tall trimmings when they wanted to be high, but now, the hat itself can be as high as it pleases without the least assistance. This one is all of beige silk, braided all over itself with narrow beige braid, and trimmed, if one can call it that, with a bit of black ribbon

upper side with Copenhagen blue French crêpe, over grey taffeta. Soft folds of Copenhagen blue and grey crêpe are wound around the crown. and deft fingers (only deft fingers can place ostrich trimmings this season) placed the two made ostrich tips over the crown. They are white, speckled grey and Copenhagen blue.

EVER-PRESENT EMBROIDERY

At the upper right of page 21 is a Lanvin turban,—one might call it a new model built on old lines. It is of Delft blue hemp cleverly draped at either side, and it has a narrow slanting brim of black satin, which is narrower at the sides than at the front. The front section, which is almost a square, is embroidered in blue and black chenille. Embroidery, whether in cotton, silk braid, chenille, or straw, appears on many smart hats, and it will doubtless be used to great advantage on sports hats as well as on tailored models.

A SUMMARY OF SPRING

In summing up, one would note that many of the large shapes are made of delicate materials and are



'aris has set the fashion for the use of six actical turn of mind; at any rate, one of to aj crash. This model is of white and Del gathered in at the middle trimmed in a most decorative manner. Turbans are of various styles,—high turbans, turbans brimmed and brimless, and turbans of medium height—and they are trimmed with flat decorative motifs or high masses of flowers or fly-away bows of silk or ribbon. Tailored shapes are both large and small, with trimming that in most cases is part of the hat itself.

itself.

The new veils will play an important part in the new hat trimmings. For instance, one which is sketched at the lower left on page 16 and which has an open mesh, has three birds with wings outspread, exquisitely marked in steel beads, paillettes, taupe chenille, and white silk floss. Over a plain hat, the veil is worn so that the birds appear to be flying around the upturned or

Good things have a way of travelling in threes, over in Paris. These thr are all of black satin with red and blue roses and green leaves appliqué. The scarf and bag outdo the hat—they are edged with zigzags of red embroidery



I and the second of the second ott i ming-wond man i man winders





Bout every other woman of have a high-crowned hat on a strong of tall hats to be superlatively smart. To superfactively smart. To superfactively smart, to superfactively smart, to superfactively smart. To superfact the superfactively smart, to superfact the superfactively smart. The superfactive superfactive superfactively superfactiv

k in Havana brown, they call that and thade of tobacco brown, and it is to colour of many of the smartest spring far. This one is of loosely woven straw that a brim that turns abruptly back against the crown, and it is frimmed with shaded brown to the

(Circle above) Caterpillar straso does (Circle above) Gaterpillar straso does look like fuzzy caterpillars; nevertheless it is both charming and smart. This turban is of white caterpillar straw, with white Georgette creps draped strain p. The fan-shaped ornant is of Delft blue beads

straight brim, and behold, the simple hat is transformed into the latest Paris model. There is another veil of the

There is another veil of the new open mesh, decorated with a simple motif, and this veil is to be worn in the same manner. It is embroidered in two shades of silk floss. run in and out of the mesh. At the right of the sketch at the top of page 16 is shown another sort of face veil. It is of one solid colour and has a wide open mesh of soft cotton threads with simple wide open scroll in a vine design, loosely woven with very fine mesh ornamented with chenille spots and single figures in black silk cord with centres of tiny black chenille dots. Some of the scrolls and motifs are done in silver dots. Some of the scrolls and motifs are done in silver or gold metal threads and are most decorative. Colour combinations will be as popular as ever, and, as it is a season of veils in Paris, it will be a season of veils in London. Chenille dots are shown in different sizes, and are don. Chenille dots are shown in different sizes, and are used on a plain mesh and in figures. The newest features in veils are the open mesh, the simple scroll done in embroidery silk or fine cotton, the chenille dot, and the flat velvet patch on a plain mesh. It may be because beads are used with such charming effect in the new hats and

put of our winter jurs, we must our souther furs, we must our summer shoulders. An erlopular background for a summer of hat of black taffeta are as Frenchiff might be mistaken, with its pleh pillow; the hat has one of those his table to this season's happiness, and haster of dull orange langerines as trimming

charm of its wearer. Such a scarf appears in same photograph with the muff.

AN UTTERLY AMAZING BRIM

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veils that the new bags have followed suit, for many of the prettiest bags sent over have beads somewhere about them. The bag photographed at the top of page 16 has an ivory-coloured celluloid top. The bag itself is of black sating and is embroidered in an odd. bag itself is of black satin and is embroidered in an odd design with beads of various colours. The strap is of satin. The lowest bag on the same page is of tête de nègre jer-sey embroidered with brown, red, and blue beads. The top red, and blue beads. The top is of composition, and the roll strap is of jersey. A bag of black satin with an ivory-coloured celluloid top is embroidered with different shades of red and blue beads. This bag is extremely odd of shape. It is photographed in the middle of the same page.

MARIA GUY

The flowers that bloom in the spring are flourishing on the crowns of mony hats. This one is of nowy blue living strate, faced with Gaugette crêpe. Roses blossom on the crown, and a bit of blue ribbon is tied in a bow in back—this designer does love those little bows



(Left) This is a hat which wish the feminine mood existing in even the most tailored woman's hearth is of black milan, with an upward curve just where it should be—over one bright eye; grey and blue crêpe de Chine encircle the crown and cover the brim. The return of ostrich is manifest in greyand-blue plumes

(Right) It interests us strangely, this hat of slate grey milan. The brim is wider from side to rede than from back to front. The crown is concealed by a pillar of cloud, of grey burnt goose feathers. At the base of the deal is a ball of ey wille, and a trangely release the shade



LANCRET

EVELYNE VARON

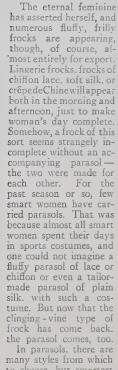
(Right) This is Hawaiian year as far as music and millinery are concerned; most of us affect a touch of native local colour in our hats. The rolled-up brim completely covered with black burnt ostrich reminds one of the head-gear seen in the hula-hula choruses



(Left) The turban has award a non-course of the course of

RÉBOUX

LANVIN



In parasols, there are many styles from which to choose, but smartest are those with stubby sticks, or those with straight handles, mounted on frames rather oriental in shape. The parasol itself is usually of some delicate material, like mousseline de soie, French chepe, or chiffon, finished with a wide border of taffeta of a contrastine colouror a darker tone, such as Havana brown or navy blue. The handles are of tortoise-shell, or natural wood, and some are of leather in some disguised form. Still other parasols are finished



It may be because Paris has set the fashion for the use of simple materials, or because we all now have a practical turn of mind; at any rate, one of the smartest type of sports hats, this season, is of crash. This model is of white and Delft blue crash; the crown is gathered in at the middle

with a straight stick,

ename led in colorar.

Then there are those truly fen nine parasals that so charmingly onset the few harry sert if after on dress, which is daintiness itself. The accompanisher parasals are of cathered silk or chilfen, and are lined and interlined not coloured chilfen or net. The outside is usually white, and the coloured chilfen or net. The outside is usually white, and the colouris used on the inside. One of the most churming of these sunshades is of finest batistic exquisitely embraded, lined with a succession of narrow trues of finest Valencet, in the large are novelties.

There are novelties, t.u. in the world of parasals. They consist in stly of sunshades of cretiume, ruilled organdy. Linen crash, and sports sike, which, for the most part, are mounted on thick sticks of natural wood, with a loop of the material through the top.

terial through the top.

The designers are always saving up for a rainy day, and so there are many new umbrellas in the world, this spring. There are all sorts of designs for all sorts of handles, of course, but smart women are still faithful to the umbrellas with short stubby wooden sticks which Paris tiked so well that every Parisienne who owned one spent most of her time in praying fervently for rain. Like parasols, their close relations, umbrellas appear in every conceivable colour.

22

IN A SUMPTUOUS FLORENTINE

SETTING ARE DESIGNED HATS

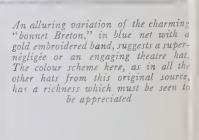
OF ORIGINAL SHAPE AND

STRANGE EXOTIC CHARM

TO LOVERS OF THE PICTUR-ESQUEREVILLEDEDICATES THESE DELIGHTFUL HATS-UNIQUE, BIZARRE, AND CHARMING



Pa sel-green veloet, of an hitherto unkn un made, with a peacock-blue ornaness; som a toque for the daring owhich only Resille's Italian salon could be responsible. Tight-fitting brimless toques in well neutralized colours are among the most becoming of ultra-modern creations



Reville evidently foresees the hottest of hot summers, as witness this all transparent hat of black lace; or does he perhaps foresee the speedy end of the war and a return to the gay Riviera. Time was when fashion imposed very heavy burdens on its devotees, but every year now brings an increasing demand for lightness and comfort

Perhaps the most unusual hat of this whole collection was this quasi tricorne (oval above) of crushed raspberry coloured straw, lined with pastel-green velvet, with a crown of carved ivory beads. These beads once formed part of a wonderful collection of barbaric jewellery used by Mr. Reville with strange and exceptionally charming effect



(Left) Just when every one was expecting something adogether claborate and dazzling, the house of Premet took a moderate amount of crow black satin and made something sleek and subtle. The revers were made plain, and over them was pleated a curious collar. The coat itself bulged at the hips, which was the denouement, as far as fashion was concerned

(Right) Mine. Madricine Lely were this cloak and was clothed at once in white cloth braided with soutache and the assurance tile her evening would not be rund by the appearance of any offer manteau even fairth reminivent of the one she was wearing



This Royant cleak or illustrative to men for it entries it tong that some sound continues to any other climatic conditions. When black not is to it library with glims of geld, it makes a siren or almost any one

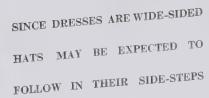
MARILAL ET ASMAND

FASHION NOW SHARES
WITH THE WORLD A
STRONG FEELING OF HOPE
AND SHOWS HER GOOD
HUMOUR BY DECLARING
THAT WRAPS AND HATS
MAY DO AS THEY PLEASE

PREMET



(Above) ii is that colour combination the leaves at its best in the leaves at its best leaves of leaves at its black stream in the ribbon cocarde is Nattier blue





(Above) Does the barrel sil ...
ette induce these wide-at-the-sid
hats? At any rate they are
ent; sometimes in such bewiter
guise as this rose satin hat fro
Evelyne Varon, with its Nattier
blue ribbon and its yellow, blue
and rose velvet roses, gently de
mined to be French to the
flutter



(Right) This Buzenet dress used more than its share of tulle in making an underskirt, and took what it could get of a basque edged with kolinsky. The tulle is blue; blue and silver is the lamé tissue of the dress itself, and silver is the embroidery right over where her heart isn't supposed to be, and is

(Left) "Wide at the hips and narrow at the hem," repeated this Buzenet frock, trying to the new mod on its wind Tembroidered white on the fact of a rose satin underdress, and airily supported by brilliants, it developed the new idea



(Above) There exists a modern French conqueror; it is none other than the much-to-be-envied wearer of this Napoleonic black straw trucorn from Carlier, which has small blue ostrich leathers racing off the top of it. They are caught, though not tamed, by a red and silver ornament and pendant



Late February



When Paris makes a sports hat, the result is sure to be a hat which is never mistaken for anybody else's; in the case of this Odette model of oyster white sateen, that touch of originality takes the form of a buttoned-back brim; and the anchoring button is an acorn of jade and amber

FROM THE LAND OF PERFECT HATS TO THE LAND WHICH LOVES SPORTS COME THESE FRENCH SPORTS HATS





It is frankly called "Anglais", this Lanvin black straw, but it is just these unsophisticated hats that one has to keep a stern eye on, for they sometimes take one unawares. Behind that upturned brim, for instance, is an Empire green taffeta crown and a chrysanthemum of black and white beads



(Left) Any one but a French designer would have been called unsportsmanlike for doing this. Henriette Dupuy lined a sports coat of dull grey-green bure (or burella) with white and black cross-barred voile—ves, with voile. She stitched it with yellow and red silk, putting corresponding silk patches on the bure turban—and you can see the patches at least are on the square

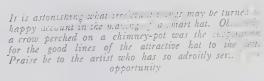
(Right) Hats that were semi-Chinese struggled to the surface once before, but the little temple bells we wear now are closer to nature (as the Chinese see it) than any of their predecessors. This Odette coolie hat of green straw has a Chinese embroidery top, and jade tassels; a bag goes with it; and oh, how we wish they both went in and out with us







She found the sweeping line of a slightly drooping brim so becoming that she insisted on having a second one, convinced that one cannot have too much of a good thing. Her soft crown is of cashmere with a Paisley pattern; glimpses of it are seen in the underlining of the brim



When Fashion approach the latter the fortune of the state of the state

LEWIS THE FAR-SIGHTED, WITH THE AID OF NEW DESIGNS AND STRAW, REMINDS THE SMART WORLD THAT SPRING IS NOT SO VERY FAR AWAY. OTHER LATE ARRIVALS FROM PARIS JOIN THE CHORUS OF THE SAME REFRAIN





The first hat of spring is altogether more important than the much considered last rose of summer, and what right-minded woman can resist the longing to possess the smooth surface of fine straw and silk, with the promise they hold out of sunny days? This delightful hat has a straw-lined brim, and the crown is surrounded by a garland of fruit and flowers

4

On a fine morning when you meet a round straw hat full of the promise of early spring and its owner overflowing with gay spirits, you will fall in love with the world for the rest of the day, and perhaps not only with the world. A black straw band fits the head, then expands into black and white aspiring stripes, parted at one side with a black straw bow





"ST. QUINTAN," THE EARLY ENGLISH NATIVITY PLAY, HAS BEEN ORGANIZED TO HELP THE WOMEN WAR-WORKERS. UNDER THE PATRONAGE OF THE DUCHESS OF LEEDS, THE MARCHIONESS OF LINLITHGOW, THE COUNTESS OF STRATHMORE, AND LADY STAMFORDHAM, THE FIRST PERFORMANCE WAS GIVEN ON FEBRUARY 13th AT WIGMORE HALL



Camera portralts by E. O. Hoppé,

Mrs. Bower-Ly n, whose husband is in the Base Water, takes the part of St. George in the Navisity Play. She make a winderfully ung knight in her coat of made and chain armour. She is the daugster of Sir Ambertz Selvy-Begge, the Permanent Secretary to the Beard of Edward n, and the grand-daugster of the diwager Lady Strathmere. The play has been largely arranged and produced by Michael Craix.

(Upper left) The bond attendant wears one of the most picture que estumes in the words of "8t. Quentan." He is in real-left Mrs. It. u. i.n., the ways of Mrs. II. II we in, who has set up he an munition factory somewhere in England. Many well-bo un figures in medieval and charachitet ry are seen in one field in Wigmore Hall, amone them St. Catherine with her wheel, St. Agnes, St. Ur. wa. San Selastian, King Herd, a nun, a shepherd-boy, and an early English king

This sumptuous and stately medicatal gran with its becoming wimple and golden crown is worn by St. Windrade, which part is taken by Lady Thompson, the write of Sir Thomas Thompson, who is in the Royal Artillery. She was before her marriage in 1914 Miss Tennison D'Eyncourt. The identity of all the players remained a secret until after the first performance last Tuesday, so that it literally was a mystery play

BLICKLING HALL, THE JACOBEAN
SEAT OF THE MARQUESS OF LOTHIAN.
ONE OF THE FINEST EXAMPLES OF
DOMESTIC RED BRICK BUILDING
STILL IN PERFECT CONDITION

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Star and a star a star

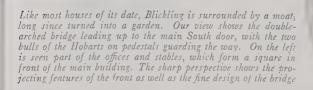
42 (0)

LEATER LEAN!

nt shows the general effect of the building in the cornice marking the level of the first floor, over the bay windows, and the gables of double broken by a square shoulder. Blickling was Anne Boleyn, and local tradition after ar on the anniversary of her death she may be at in her lap, seated in a black coach drawn the shortest forces for the Hall. The Hall has a completely rebuilt since her time, being completed in 1628

The Library at Blickling is a magnificent room 127 feet long and 21 feet wide. The ceiling is divided into compartments, the principal representing the five senses, the others with grotesques, in low relief plaster. It was fitted up in the eighteenth century to receive a collection of ten thousand volumes made by Mattaire. The fire-place is richly ornamented with heraldic and other motifs. Blickling is full of art treasures, Reynolds and Gainsborough paintings of former owners of the house, countless family portraits, and one of Peter the Great. The newels of the great oak staircase are crowned with the bull of the Hobarts and the figures of the nine worthies, and the communication gallery from it has full-length statues of Anne Boleyn and her daughter, Queen Elizabeth







The East Gard is the analysis of the More from the East of Bar from the term of the East of the More from the term of the East of the More from the term of the t

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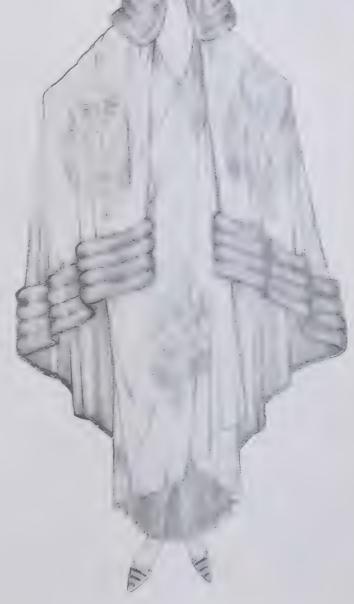
JUST AS IF THERE WERE NO SUCH THING AS

THE BARREL SILHOUETTE, THESE COSTUMES

GO THEIR WAY ALONG STRAIGHT NARROW LINES

B one in evening wrap as stacking a less instanced for a difference of the second form of

Strong are implicit believers in sweet in fact. The one another. The brock is flow coloured gingham—no woman living could be a to give in general—with a collar of this girle, and collar of this girle, and collar of this girle, and collar of the following and bodice as a selection of the girle, and collar of the bands of dark green gingham, found with strips of blue gingham. It hat is of blue taffeta with retiring band if green ribbon and a modest little blue agree—who wouldn't look innocent in that



If a woman isn't slender, there really i any use in her even looking at this aftern rock; if she is, she should give it her u ided attention, for in it lies her fate. I of black satin collared and cuffed with wo broadcloth, and the hem is faced with wo coadcloth. Wicked little green and tassels drip from the collar and cuffs, and the black straw hat has a draped crown of white satin, ending in a green and red tassel. All gether it's a costume that gives its wear an air of having had a most interesting his

HATS ARE ITS DO SOMETHING STRANGE SOMEWHERE BETWEEN THE WAIST-

ALLOWEJAND THE HEM; WE DON'T KNOW EXACTLY HOW THEY DO IT

(Below) That silhouette which is at present under consideration, the much-talked-of "barrel," appears in a Bulloz suit of rough white woollen material stitched with blue cotton thread; both on the skirt and coat the flare is somewhat lower than is usual with flares. The coat, a box coat except for its small fannier, has a blue tussore silk collar and buttons; the ankle-length skirt has two similar buttons; it is made in two pieces and cunningly draped at the side seams. There are pink birds on the black milan hat

(Below) As sports suits differ in colour, coat from skirt, so does this Chéruit afternoon costume differ, tunic from pleated underskirt; the tunic is of dull rose silk crêpe, and the pleated under-section is of white silk crêpe. The tunic has wide pocket-like draperies, affecting the skirt with the desired silhouette. The hat, though it has a slightly collegiate air, has a brim of purple milan straw, a purple taffeta crown, and has just remarked that these college girls are not the demure young creatures they once were



(Above) This Callot evening gown of silver cloth brocaded in robin's egg blue has reverted to narrowness in the skirt. In its train, however, it has permitted itself an enormous flare, just below the hips,—a flare that dies, suddenly, into a narrow train at the bottom. The skirt runs up into a point over the bodie, which is of flesh-coloured ret and silver lace, with rose velvet ribbon top and shoulder straps. Characteristic of Callot are the two large pink satin and velvet roses on the bodice





Photographs by Maurice Goldberg



Photograph by John Wallace Gilles

(Above) Miss Helen G. Alexander, r of Mr. Henry Martyn Alexappeared in the first of the "Happiness," by J. Hartley who, besides being Laurette I with eastband, is her favourite playtich and the contented poor, emarkable skill Miss Alexaped Jennie, the rich little the part created by Laurette tylor several seasons ago

"I'les," a delightfully
bit of oriental comedy, the
which was laid in Algeria.
a richly coloured setting, the
was cleverly acted by Mr.
Huffer as the Wise Man,
Alexander Pratt as Zaide, and
Marion Tiffany as Cassa. Abit, Zaide's husband, whom that
or lady tricks effectually, was
played by Mr. A. Leo Everett

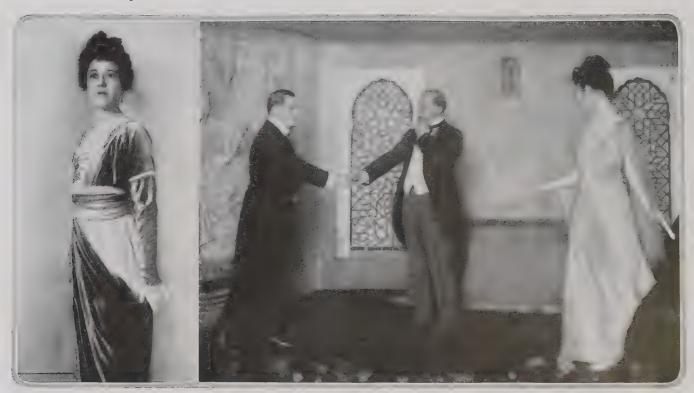
L. Mrs. Alexander Dallas Bache is the who played the fascinating is who played the fascinating is in "Woman's Wiles," wore an lower mostume, a gorgeous affair of brilliant colours and shimmering metal abrics. Over her pink and silver less floated scarfs of mawee and merald green tulle, edged with apple treen ribbon. The blue and gold jacket had sleeves of silver cloth, and from the pale green satin turban hung silver-edged blue veils

NEW YORK SOCIETY GATHERED

IN THE HOME OF MRS.

OELRICHS TO SEE THE SMART-

EST OF AMATEUR THEATRICALS



(Above) Mrs. James H. Kidder appeared in "The Secret Way," a playlet of the eternal triangle variety. Her Lucile gown was a charming affair of flame-coloured velvet, with old-blue chiffon on the bodice and a panel of heliotrope chiffon falling gracefully down the skirt. Mr. Preston Gibson, author of the playlet, was stage manager of the theatricals, and Mr. Robert McKee was art director, besides appearing in this play

(Upper Right) The camera caught this glimpse of a particularly interesting moment in "Happiness," with Mr. E. Coster Wilmerding (left), Mr. Gordon Knox Bell, and Mrs. James Lowell Putnam. For the theatricals, Mrs. Oelrichs's ballroom was transformed, under the direction of Mr. Robert Tittle McKee. A stage was built at one end, and the audience filled the remainder of the ballroom, as well as the conservatory

(Right) Miss Marion Tissany met with deserved success in her cleverly portrayed rôle in "Woman's Wiles." The members of the cast of the three plays are talented and experienced amateur actors. As a result of the performance, there is being planned a club, inspired by serious interest in amateur theatricals. It will be like the Playhouse in Washington, and its organizers plan calling it the Playhouse Club of New York

SOCIETY AMATEURS APPEARED

IN A MODERN COMEDY, AN

ETERNAL - TRIANGLE DRAMA,

AND AN ORIENTAL EPISODE









The "Whitepilar" " as justicely out feet in experience fines and it has never easely to be and the transfer of the majer between the majer of external transfer of the transfer of the majer of the transfer o

THE CONTINUITY OF DECORATIVE IDEA IN THE HOME SHOULD EXTEND TO THE CONSISTENT CHOICE OF FINE GLASS, BOTH USEFUL AND ORNAMENTAL

GLASS FROM POWELL AND SONS'
"WHITEFRIARS" FACTORY

He who loves good wine and fine spirit should see to it that they are fittingly flashed and decentered. The centre and two end pieces of the delevable row of bottles have Spanish ancestry, and the originator of the largest is said to have come unscathed through the Peninsular War. They are all three finely cut in the old Spanish in mon, the remaining two of this seasteen said are Roman in shape. The delightful reflection on treir square stay are due to the markings of the moult state which they are blown

The design of this decanter in eargeen glass first saw the light several centuries ago in Venice, and the ripples of the water-city seem to be eternally reflected in its smooth shining surface. Its unpretentious grace and symmetry have ensured it a longlived appreciation, and no wonder, as any dinner table finds itself the more attractive for possessing such a vessel for white wines



in drinking glasses

QUIS'AMUS O N D L E \mathbf{M} E

It has been almost impossible lately to think of anything but the antics of the thermometer. The oldest inhabitant, that hoary teller of tales, could hardly outdo our present feat in "record winters." It is a good many years since we have seen the fountain in Park Lane take on the appearance of a grove of stalactites, and pessimistic householders tell anecdotes of the winter of ninety-something, when all the pipes had burst and people filled their water-jugs from the hydrants in the streets. Blue hands and blue noses tend to make blue spirits; it is characteristic of our British climate to send such weather now, when coal merchants are coy and miserly, when one's vehicular life is spent perforce on foot or draughty bus-tops, and one's modest savings invested in the Victory Loan rather than in fur coats and warm underclothing. Talking of clothes and economy, a good deal of unpractical propaganda is preached in the Press by ladies of ample pocket money, who urge the styles of yesteryear. Economy does not lie in the cut or fashion of a pocket money, who urge the styles of yesteryear. Economy does not lie in the cut or fashion of a garment, but in its price. If a tax were enforced on every article of clothing above a certain reasonable price, to be fixed by some knowledge-

on every article of clothing above a certain reasonable price, to be fixed by some knowledgeable expert, the country would reap many thousands of income. Those women who can afford super-dresses could afford to pay the tax, and their poorer sisters, to whom their new clothes are a necessity and not a hobby, would not suffer. The same thing would apply to superfluous jewellery.

Quite a multitude of minor feminine joys and sorrows will be taken from us if prompt cash payments are made de rigueur, which reform is now under the consideration of the worried male authorities. The pleasant hours will be past when one could flâner in the myriad departments of some big store, lightheartedly signing bills for face powder, stockings, flowers, ribbons, and what-not. But past, too, will be the day of reckoning at the end of the month with its little barbed missives demanding a cheque by return, and their following tedious supplements of "accounts rendered." I think we should find our crying need of graceful etcetera distinctly lessened had we to hand out honest cash over the counter.

DANCES, DECOROUS AND OTHERWISE

An epidemic of dances has been prevalent during the last few weeks. Their perpetrators are somewhat apologetic and adverse to advertisement, and generally hand out some plausible excuse, such as a son home on leave who stands in need of the fatted calf. Perhaps the most ingenious excuse was that of the young couple who said that the broker's man was in the house, and that the broker's man was in the house, and that they must throw some kind of a sop to Cerberus to keep him in a good temper. Imprévu is the chief feature of these dances. The telephone message or hurried note that bids one, gives no indication of what to

that bids one, gives no indication of what to expect.

One evening one may stroll up the steps of a mansion in Belgravia, correctly and sedately attired. No servants appear to do the usual things with one's cloak, and one is somewhat startled to see several bizarre figures capering on the staircase. Presently the hostess, also oddly apparelled, saunters up, more by accident than design, and answers an anxious inquiry as to whether it is a fancy dress affair with a negative, adding that "the dears" always come in "what they like." Evidently this is an evening dedicated to the cult of la Haute Bohème. Up in the ballroom an excellent band is playing ragtime, but the guests do not dance much. They perch on tables, chairs—anywhere, and seem intensely interested in cryptic conversations. The agglomeration of types is entertaining. Here and there is a "society" lady, looking rather artificial and elegant and "all dressed up." There are clever ugly faces, with a sprinkling of prettier if less distinctive ones—probably artists from some minor music hall. The graceful outlines of a figure model are a delight to the eye. Many of the men are forcigners; one may recognize well-known faces

The Winter of Our Discontent is By No Means Passed, Though Dances, Decorous and Otherwise, Vainly Try to Prove the Contrary

> of painters and actors, men at the top of their of painters and actors, men at the top of their profession. These generally wear regulation evening dress, the lesser stars velvet coats or Norfolk jackets. Sometimes, if the hostess be tactless, someone is induced to recite. But "shop" turns are not popular. This is a holiday. Sometimes a girl will leap to her feet and execute a wild pas seul, just to please herself, or a pale youth seize a fiddle from the chef d'orchestre and play a few bars in a masterly manner. Anyone who feels disposed may burst into song or make loud noises. No one pays any attention. Among the whole party there into song or make loud noises. No one pays any attention. Among the whole party there is an atmosphere of complete sans gêne and freedom. The guests have come out to enjoy themselves, and do so in the manner that pleases them best. If preferred, one may sit in a corner all night speaking to no one, or reading a book. The supper room is quite the most crowded place in the house. Things are rather tame for the first hour or two, but the party ends in a wild scream of joy about six a.m., to the intense discomfort of the rest of Belgravia.
>
> Next evening one might almost imagine that

Next evening one might almost imagine that some magic time machine had set one back in pre-war days. Chaperones are large as life in their never-ending supper Odyssey. On one side of the doorway there is the usual phalanx of spick and span débutantes, looking hopefully at the opposite group of immaculate and rather hot-about-the-face young men. Everyone wears aggressively clean white gloves. Even the dancing is scarcely changed. The one-step is etherialized into a measure of dignity and ultra-propriety, and the fox-trot is a trot but in name. Here and there a bandaged head or dragging foot swaddled in a grotesque felt slipper gives one to pause. Someone says, "D'you mind my left arm?" The other sleeve is pinned across his chest. One remembers that "somewhere" under a cold sky there is desolation and darkness and death. And the music and the lights and the laughter seem rather cruel

THE PSYCHOLOGY OF LAUGHTER

Still, one must live, and laugh, too, if one is going to be anything but a bug-bear and a wet blanket to the laughing heroes, who, with much more to worry about than we have, are a shining lesson in "morale." It is an interesting point of psychology, the difference that lies between us and our arch-enemy. Whereas our law-makers do everything in their power to lower our spirits and squash any incipient lightheartedness, the Hun, during the present crisis, makes a national virtue, almost a necessity, of gaiety. In all their places of amusement there is much light and laughter (though maybe the laughter of tears); theatres are exempted the laughter of tears); theatres are exempted from taxation; the wearing of deep mourning is discouraged; and in the restaurants, though the fare be often nasty and very scanty, the



By No music is of the best and brightest and most insistent. However, we laugh, most of us quand même, though it may be behind closed doors and in fear of the police. The Hun must laugh if only to prevent himself thinking; we can afford, if we wish, to indulge in gloom and grumbling, just as a man possessing perfect health can afford to make a fuss about a cold in the head.

TREASURE-TROVE

The needs of charity are being well catered for this month. First of all, there is the big Fair in Westminister this week, to be opened by Princess Patricia of Connaught, for which by Princess Patricia of Connaught, for which the organizers have made a strenuous door-to-door collection in kind. There is the "Daddy Longlegs" matinée for invalid children, to be held in commemoration of the two Grenfell brothers, whose memories alone will make a full theatre. But chiefest of all will be the great art sale at Christie's. Some of the donations are superbalmost pathetically so. One can guess the secret heart-pangs that went with their sacrifice. A first edition of a favourite poet, a priceless painted fan that still retains the pale aura and faint perfume of some bygone fair great lady, are more than mere objets d'art to the possessor. What a vast untapped source of treasure lies What a vast untapped source of treasure lies in the houses of some of our old families. So long as their walls and cabinets are rifled for the country's cause we can ask nothing better. But it is sincerely to be hoped that in the present general post of wealth and incomes these same Elizabethan and Tudor hidden treasures will not fall into the wrong hands or be exiled to other countries. How many outraged and out-of-work ghosts would rise and haunt our country

places.

The love of beauty dies hard. The love of beauty dies hard. There are many people who would rather sustain life on rusks in the shadow of their inheritance than eat caviare in marble halls on the proceeds of their picture gallery—like the woman in Hichen's wonderful story, who sold her soul, nay, lived in a basement flat in Marylebone, for the sake of an emerald. But diamonds, the jewellers tell one, never had a larger market, or fetched a better price, and antique dealers are doing rapid business. The war-profiteers are having their hey-day, basking in luxury Babylonian, with their women-kind decked out in raiment reminiscent of "Chu Chin Chow." We have all had our dreams of the things we would acquire were we suddenly dowered with riches, and it is entertaining to watch the choice of and it is entertaining to watch the choice of others. Second-hand pianos seem to be the Blue-bird sought and captured—on the instalment system—by munition makers, and a little country grocer told me that there had never been such a rush on tinned salmon as since the advent of separation allowances.

QUICK-CHANGE ARTISTS

It appears that there are other ways of serving one's country than in the mere subsidiary rôles of cannon-fodder or war-worker. Georges Carof cannon-lodder or war-worker. Georges Carpentier, the good-looking boxer, has been offered a small fortune to cross the Atlantic and fight some champion in the States. He has expressed his willingness to do whatever his country thinks best, whether with his fists in giving up the proceeds of his prowess to the French government, or in the air.

But one of the most versatile feats of these

French government, or in the air.

But one of the most versatile feats of these topsy-turvy times is that of the Reverend Mr. Waldron, sometime Vicar of Brixton, and originator of the poignant query, "Should a Woman tell?" who is nightly starring as actor and part author in a daring little play at one of the smaller music halls. One can imagine the shruggings of shoulders and raising of eyebrows in many a cathedral close, and the consternation of less daring brothers of his cloth. However, for them, as for everyone else, the ordinary things of life have lost their fixed outline; for the moment they are without form and void, and many surprises come out of the melting-pot.



Photograph by Lallie Charles

LADY VICTOR PAGET

Lady Victor Paget is the wife of the only brother of the Marquess of Anglesey (to which title he is heirpresumptive), his brother having married in 1912 Lady Victoria Manners, daughter of the Duke of Rulland, by whom he has one child, a daughter, who is heir to the barony. Lady Victor was married in 1913, and her husband is now serving with his regiment in Egypt

THE GREATNESS of the FRENCH

France, So Long Misunderstood, Has Revealed

Herself in the War. The Anglo-Saxon is Pre-

pared to Pay His Tribute to Gallic Qualities

COOD American children a century ago, and even considerably later, read in their school geographies, "The French are a gay and polite people fond of dancing and light wines": a simple comprehensive formula that long expressed, for most of us, the great Gallic nation. We were still possessed of this purely insular conception when we pretty generally ac-

cepted Matthew Arnold's damning "lubricity" as truly indicating the attitude of the French male toward women; and the year 1914 found some of us still believing that the Frenchman had no word for "home," and, worse still, neither the concept nor the fact that word connotes for Englishspeaking folk. Some of us conceived a Frenchman as a creature perpetually haunting the cafés of Parisian boulevards. Few, except those found worthy to be ad-

mitted to the homes of Frenchmen and to the most elegant society of the modern world, had entirely shaken off such crude misconceptions. Some who knew France under favourable conditions realized her greatness, and a few stay-at-homes of cosmopolitan sympathies managed to divine what they had not seen. Even to such, the France of 1914-1915-1916 proved in some respects a surprise, though they were prompt to think back and realize that the France they had always known and loved was the potential heroic France of this tremendous decade.

FOR a century we as a nation steadily misread the great and terrible but necessary French Revolution. We have also as a nation persistently misjudged French literature by means of vulgarized translations, or of originals that nobody dared circulate in English; and most of us have neglected through sheer ignorance of the language, or by reason of an imperfect acquaintance with that delicate instrument of precision, a prose distinguished perhaps above any other of the modern world for clearness, order, grace, subtlety, lightness of touch, wit, tolerance, charity. We have forgotten that for more than fifty years sculptors, painters, and architects have gone to Paris to study their chosen arts, and that not a few of most eminent physicians and surgeons have also had a Parisian training. We have equally forgotten that this nation of triflers, "a gay and polite people fond of dancing and light wines," has given us some of the most useful and ingenious modern inventions, has executed some of the most daring and arduous undertakings in engineering, has performed some of the most astounding feats in motoring and aeronautics, has made some of the most valuable discoveries in chemistry and physics. With confident ignorance and self-righteousness the mass of stay-at-homes have coldly rejected the evidence in the case offered by those who knew the French people, and assumed the right to pass judgment without recourse to the facts.

WHILE a large majority of Americans at least thus steadily permitted the faults, foibles, and vices

of some Frenchmen to eclipse the virtues of a glorious race, they were blind to much even in their own civic and social life that might have helped them to a true interpretation of those so griev-ously misjudged. French Catholicism did great things for America while the infant colonies of Great Britain were a mere fringe along the Atlantic coast; and French Protestantism in that period sent much of its best blood, which remained to enrich and sweeten Ameri-

can life. Actual French residents in the States are now rather less than three per cent. of the population, but perhaps one in every five or six Americans has a larger or smaller trace of French blood, and when this rare strain is considerable it is apt to show favourably in countenance, carriage, manners, spirit, even to the seventh or eighth generation, so powerful, though subtle, is the Gallic influence. Men of French name and blood have shone in every walk of American life, and wherever they have appeared, the ancient Gallic gifts and graces have also nobly shone. Wherever we touch the American of French origin we are apt to feel the traditional Gallic charm, tact, and graciousness of deportment, the Gallic social gifts, so often denied to the Anglo-Saxon, and so stupidly mistaken for calculated insincerity.

SINCE 1914, at any rate, even the formerly blind among us have begun to know what the French really are. France has not more disappointed her enemies than astonished her friends. In America the discovery of the real France has positively induced a feeling that apology is due for previous misunderstanding. Years ago France sent sisterly greetings across the Atlantic in the shape of the Statue of Liberty, and the idea has taken root in America that the time has come when some return compliment should be paid. It should be supported by popular subscriptions and accompanied by a message written by America's ablest master of style to be imperishably chiselled where all may read. Not the most jealous of the enemies of France could resent such a tribute. Even her enemies now cordially recognize her greatness.

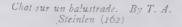


ARTISTIC LITHOGRAPHY

Lithography as an Art as Exemplified in the Exhibition of the Senefelder at the Leicester Galleries Club

NLIKE Engraving, the art of Lithography has never been superseded for commercial purposes, and it is generally the commercial demand that stimulates an are But what the Senefelder Club understands by art in connexion with the mapping is the exploitation of the contraphy is the exploitation of the chalk will yield. Among those who have enjoyed the quality of line in lithography there must rank highly the modern French artist Steinlen, so famous for his true appreciation of cats. He understands their feline soul. The has been a school of cat artists in I called the contraphy in the contraphy is the exploitation of the chalk will yield. Among those who have enjoyed the quality of line in lithography there must rank highly the modern French artist Steinlen, so famous for his true appreciation of cats. He understands their feline soul. The has been a school of cat artists in I called the contraphy is the exploitation of the chalk will yield. Among those who have enjoyed the quality of line in lithography there must rank highly the modern French artist Steinlen, so famous for his true appreciation of cats. He understands their feline soul. The has been a school of cat artists in I called the contraphy in the contraphy is the exploitation of the chalk will yield. Among those who have enjoyed the quality of line in lithography there must rank highly the modern French artist Steinlen, so famous for his true appreciation of cats. He understands their feline soul. The has been a school of cat artists in I called the contraphy in the contraphy of the called the chalk will yield. Among those who delight in the nuances of tone that a broader touch with the chalk will yield. Among those who delight in the nuances of tone that a provide





to the catalogue of the Club's exhibition.

Senefelder invented lithography in 1795; it was at its height of popularity as a medium for printing drawings in the early part of the nineteenth century, especially in France, where the bold and somewhat sinister Daumier, and the liter more sentimental Gavarni, took

somewhat sinister Daumer, and the division more sentimental Gavarni, took of in illustrating for the comic iournal tipe day. The Leicester Galleries indiction is full of examples of worth, this early school of lithographers. They show much less virtuosity the many of the lithographers of to-day. In a bitle head, "Méditation," by the late M. Carrière, we see the most sentiment plet ment possible of the chalk, a designification ment possible of the chalk, a designification ment possible of the chalk, a designification our eyes. There are several larger heads by this master in the exhibition, but these show far less of the intimacy that is attractive in the smaller drawing. The vague impressionism in these larger drawings often suggests a tired hand seeking refuge in obscurity rather than that skill in interpreting a psychical aspect of his sitter which is associated with Carrière's fame. Lithography ever tends to cease to be outline graphy ever tends to cease to be outline



Nodrad. Ca. . T ... By A. S. Harrick 196)



Mowing. By George Clausen, R.A. (147)

IN FROCKS, SUITS, AND EVENING GOWNS THE

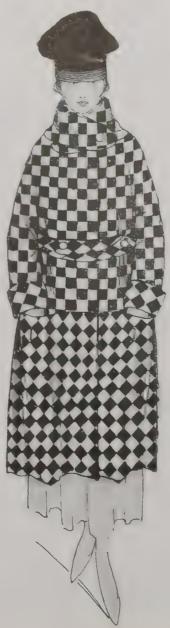
BARREL HOLDS SWAY—IT'S ASTONISHING THE

AMOUNT OF SWAY THAT A BARREL CAN HOLD

(Left) The "jupe tonneau," which is the French manner of speaking of the "barrel" silhouctte, is subtly manifest in both coat and skirt of this Dœuillet suit, for the skirt is slightly wider at the hips than at the hem, and the coat has cerise-embroidered panels which tend to flare. It is further distinguished by a yoke, alike back and front. The material is a navy blue double-ridged twill; it is called chain cloth

a late we it mares it "bareess" a late we it mares it do so is the most purches of deepen die secrets); the sleeves are a way at the eaff as at the top. It is of suedene, a velours-like waterial, cream with a due to stripe. Chéruit fastens the coat with long thin chocolate-coloured frogs. The Maria Guy sailor hat of tan Georgette crèpe is wider at the sides than in front, a bening variation







(Right) Coats are all lengths; this Chanel coat, though it has a normal waist-line came precious near being an Eton jacket. It is of grey chanella (chanella, by the way, is a jersey cloth of unbelievably fine texture), faced with bright red and green tartan; the straight grey chanella skirt has a pleated tartan overskirt. The black Réboux liséré hat, like other spring turbans, attains great height; it does so with a flying black satin bow

Test wring in urtive reparate coat for
ting or sports, is pura chequered career
ason; some of the
ting of the main. This one
is black and white wool
velours. In the main, it is
of straightforward horiz mad
cheques, but its blas skirt,
its cuffs, and its crush collar and crush belt recolted
from being downright, and
acquired a slant. The
coat is lined with soft white
satin



LONDONSTAGE EEN $t h \epsilon$ 0 11

The Stockpot Club-Charpentier's "Louise"—Anthony's Wanderings, and a Costume Play

Mi. Rota Thom, at Color horound Miss. In his White an ill David married Source and only ta-an admirable parternance of Regradd Arbiti-tantam and the sound performance of the Source Clab at the Markarst World Theater

Camera portrait by E. O. Hoppé



I'. give more proof of his replays Mortimer John, in Inthony in Wonder-maintenance in the analysis of all the second of

THE Stockpot Club gave its

and performance on Sunday
be at February. The profor the was more happily
the first. It included
to Arel's charming fantasy,
Two playlets by Strind
the cost of both being
thing. Schnitzler's "Anatol"
and

ronger Woman," by August curiously human study
cut iously human study
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to cut iously hu Such a soliloquy in the feverish soliloquy in Such a soliloquy, in the feverish soliloquy, in the scornful eyes of the who never gives herself it quite short, this little the few women, and of the lives who need to the lives who never gives herself it will be sold to the lives who need to the lives women, and of the perfidy of the lover of both. the absent man, who is the lover of both.



Camera portrait by E. O. Hoppé

1! Winifred Barnes has just made a Ill is new production at the Prince of

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Strindberg never wastes time in getting of the heart of things. He starts at the ery hub of human feelings and seldom moves from it. This keenness for truth and his instinct for probing the heart's sidden sentiment, makes even his slightest plays intensely interesting to those who accept life and find it worth while in all its phases.

The very difficult part of the weaker woman who talked was played by Margaret Omar. As that uncontrolled, temperamental creature, she seemed a little stiff and heavy, as though she were walking on new ground. Christine Silver sat there as enigmatic and as sphinxlike as you please, with malice, scorn, and amusement obviously chasing across her pretty, pointed features.

"Motherly Love" is a sordid little play, full of unkind bitter cynicism. It uffers a good deal in the translation. Incz Bensuzau gave an admirable performance of the mother, an elderly woman, clinging to the last vestiges of good looks and her reputation as a gay beauty, ruining the existence of her daughter by her selfishness and her mode of living, and yet hoping, with an absurd naïveté, and yet hoping, with an absurd naïveté,



otograph by Arbuthnot

that no one would have the heart to inform the girl of what her mother really was. Miss Bensuzan showed much humour in the way she mimicked the common accent, movements, and mouthings of the calculating and depraved woman. "Columbine" as a fairy visitor to the Berkshire Downs makes a new and de-

lightful inmate of that half-dream world where harlequins and pierrots continue as always to love and fight and languish and moan. Miss Rita Thom's Columbine is very personal and alluring. Her little pattering footsteps, the ridiculous movements of her pointed fingers and pursed lips, all make her a being one would be talketed to meet at their case the Design. delighted to meet at dusk on the Downs. She has a little cold, unturned note at the end of her sentences, which seems just the way in which a fairy person might talk, if one had any possible chance of finding out. of finding out.

"LOUISE" AT THE ALDWYCH

The lovers of Charpentier's "Louise" should be so glad to have her amongst them in London that they will surely not be captious as to whether she plays in French or in English. The translain French or in English. The translation has been well arranged, and it is only at certain moments that it becomes obvious and aggressive, notably at the supper table in the first act, when the homely remarks ring out too clearly, and in Louise's agitated outburst at the end, just before she flies terror-stricken from her angry father. It is also a little disconcerting to hear a hissing sibilant at the end of "Paris," when that lovely city is being apostrophised in some city is being apostrophised in song. However, such small discrepancies are wholly insufficient to dim the delight of again listening to the opera in its entirety. It is tantalizing to hear isolated songs or choruses detached from their context, especially in the case of "Louise," which is like a pattern woven in one piece without seam or join; even its most beautiful melodies gain tremendously in being heard in their proper sequence. As an opera "Louise" stands apart. It As an opera "Louise" stands apart. It is so frankly realistic and natural in its setting that it seems like an unadorned young and sensitive person who has strayed, by some happy chance for us, into the traditional opera world, which is usually muffled up in stage interest and impedimenta. Though the plot is sufficiently prosaic, it is redeemed from the ordinary and raised to romance by the exquisite love melody which develops and diverges throughout the opera. Also by the delightfully unexpected small things that happen, and the way the characters have of singing off the stage

Miss Miriam Lewis
in the "Aristocrat" takes the part of the maid Toinan, who, though the daughter of a Re-publican, 18 de-voted to her Royalist master

Miss Joan Vivian Rees is taking the lead in many of the plays which are being produced by the Stockpot Club. As Mimi in Schnitzler's "Anatol" she was flippantly gay at the farewell supper, with a fine little touch of malice at the end at the end

or letting their voices die away in a few exquisite cadences as they depart down the wings. Louise does this several times, and so, of course, does the rag-picker in his famous "complainte," one of the rare seems of modern opera

of the rare gems of modern opera.

The whole performance is staged with skill and care, and runs swiftly and agreeably from start to finish. The scene of the workers chattering and singing together on a sunny morning is charmingly fresh and vivacious, and full of the atmosphere of Paris except for the sphere of Paris, except for the youngest sphere of Paris, except for the youngest work-girl, who, though very entertaining in herself, is a figure that surely would never be seen out of London. Mile. Miriam Licette, with her beautiful full-toned voice, makes a brooding and passionate Louise; but in the last act, to some tastes, she makes her longing for the whirl and excitement of life a little too breathless and strained—the vision of delight that she calls up lacks the subtle charm of unknown adventure, and in her final flight down the dark passage, there is final flight down the dark passage, there is no sense of mystery as to what or where

"ANTHONY IN WONDERLAND'

Charles Hawtrey alias Anthony Silver-street is wholly irresistible in his wander-ings in and out of "Wonderland" at the Prince of Wales's Theatre. There is

Madame Miriam Licette, who has made such a success of the rôle of "Louise" in Charpentier's opera at the Addwych. The striculties of this clusive part have been double by its translation into English, but Madame Licette has overcome them, and the opera loses very little atmosphere by its change of tongue.

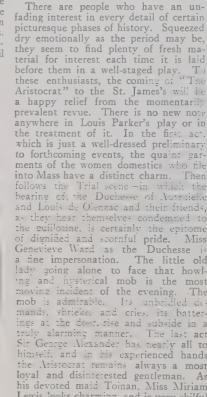
something about the man that makes every part he plays appear to have been written specially for him, and yet he al-ways remains intensely himself. His juworld in general, and his inimitable drawl make up half his mirth-provoking charm. The drawl in question has a fine foil just now in Mr. Sidney Valentine's amazing accent. It is incredible to think that this actor is really an Englishman, so completely has he caught and absorbed the American intonation. Those who remember his playing of the husband in "Madame X" and in "The Thief" will have it borne in upon them afresh what a finely versatile actor he is.
"Anthony" is certainly a play of surprises, and the surprises continue until

the last word before the curtain falls, and ere that happens many entertaining situations arise; one of the most amusing points of the play being the ludicrous contrast of the transport men and the band invading the temporary precincts of cinema-land, otherwise Gulch Dike Creek. This is Miss Winifred Barnes's first venture into true comedy, and she play

venture into true comedy, and she play-the blue-eyed "Aloney" both amiably and gracefully.

"THE ARISTOCRAT"

There are people who have an unfading interest in every detail of certain picturesque phases of history. Squeezed dry emotionally as the period may be, these enthusiasts, the coming of "The Aristocrat" to the St. James's will be a happy relief from the momentarily prevalent revue. There is no new note anywhere in Louis Parker's play or in the treatment of it. In the first act. which is just a well-dressed preliminary to forthcoming events, the quaint garto forthcoming events, the quant gar-ments of the women domestics who file into Mass have a distinct charm. Then follows the Trial scene in which the bearing of the Duckesse of Autroielle and Louis de Olenzae and their friends, and Louis de Olenzae and their friends, as they hear themselves condemned to the cuillotine, is certainly the epitome of dignified and scornful pride. Miss Genevieve Ward as the Duchesse is a fine impersonation. The little old lady going alone to face that howling and hysterical mob is the most moving incident of the evening. The mob is admirable. Its unbridled demands, shrieke, and cries, its batterings at the door, rise and subside in a truly alarming manner. The last act Sir George Alexander has nearly all to himself, and in his experienced hands the Aristocrat remains always a most loyal and disinterested gentleman. As his devoted maid Toinan, Miss Miriam Lewis looks charming, and is very skilful in her byplay with her pareenu general. in her byplay with her parcenu general.





THE VOGUE FOR THE TWO-COLOUR SCHEME IS

HERE APPARENT. ORIGINALITY AND PRACTICABILITY COMBINE TO FORM SUITS THAT WILL MOST

ASSUREDLY NEVER LOOK THE WORSE FOR WEAR

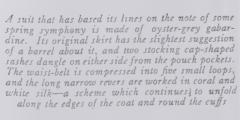
SUITS FROM MAISON ARTHUR

Just a crown of the tagal straw and a turban swathe of black volume and you have a smart hat which may seem purely decorative, but it is most practical as well, as it clings close in a spring wind, shades the eyes from unforceen bursts of sunshine, and at the same time, to say nothing of enhancing bright eyes, is a fresh and delightful adjunct to a new spring suit

HAT FROM REVILLE AND ROSSITER



The two-coloured suit has put in a welcome and seasonable appearance this spring. Here is a well-cut example in gabardine, which is carried out in rich shades of fawn and chestnut-frozen. The skirt follows suit with the coat, and restree its upper half for the lighter tone. The brown belt ends its circular career with an arres-head ornament. Both coat and skirt are cut on bu weekletines sure to appeal to the practical we man





A SHINING LIGHT AND A RISING STAR IN THE PARISIAN THEATRICAL WORLD. MLLE. MADELEINE LELY, PLAYING IN "LA VEILLE D'ARMES," HAS SCORED ANOTHER SUCCESS, AND MME. HUGUETTE DUFLOS, THE PRETTY WIFE OF RAPHAEL DUFLOS. WHO BELONGS TO THE COMÉDIE FRANÇAISE, AND HAS LATELY BEEN DOING CINEMA WORK



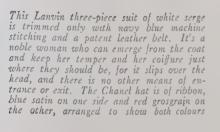


Photograph by Henri Manuel

Mile Main well. Simple distribution and her clothes are always very personal. Secondular core in a first of the head of the head of the first of the head of the head of the first of the head of the first of the head of the first of the first of the first of the head of the first of the first of the head of the first of the first of the first of the first of the head of the first of the first

Mme. Huguette Duftos is a member of the Comédie Française, but like many of her col-Mme. Huguette Duflos is a member of the Comédie Française, but like many of her colleagues she has forsaken the legitimate stage and has turned her attention to the cinema. She has recently acted in a film play, and it is reported that she is one of the future stars of the cinema—not a small achievement in these days when moving pictures have taken it upon themselves to show the way the world goes round. The transition of her talent will be Paris's gain, for in the future her acting will be enjoyed by the multitude. The wife of Raphael Duflos, she is young, and has gained the reputation of being pretty in a City of Beautiful Women. Surely she fills many expectations in this gown of celestial blue taffeta with its graceful rows of scalloped flounces. The bronze velvet belt makes a pretty contrast, and the posy at her waist lies secure in the knowledge that it is a real "finishing touch"







With its coat, this Dauillet three-piece suit of purple-embroidered wase jersey deduce the barrel silhouetter without the coat, it's a chemise frock. The Marie Louise hat is or red horsehair braid (horsehair braid happens wherever parille, this spring) and a red wing



This Evelyne Varon hat behaves in a most unusual manner. It is of milan straw, each strand of which is a different colour and the upper brim is faced with Delft blue Georgette crêpe, a strip of which encircles the crown and ties in a long flat bow



Everyle dy's doing it—the carrel silhouette. Georgate has it a great deal in this frock of cyster unite yourself silhouette white in its own-colour and inished with a clack rition tie. The Maria Gry hat or black rition ties acceeds in doing something districted its cream is covered with loops of black embridgery silk. Is for the brim—well, the spring hats either have no brims to speak of, or else they go the very limit

AS FOR THE NEW SPRING HATS-BY

THEIR BRIMS YE SHALL KNOW THEM

BARREL OUTLINES AND NORMAL WAIST-

LINES ARE SIGNS OF SPRING IN PARIS



LONDON, DULL AND TIRED, WEATHER WORN
AND WAR HARASSED, OPENS ITS NURSERY
DOORS AND FINDS THE SMALL INMATES CLAD
IN SUCH DELICATE COLOURS THAT THEY
LOOK LIKEECLUSTERS OF DAINTY FLOWERS

MODELS FROM WENDY



When you have reached that dignified age when romping around the nursery proves the most irresistible and fascinating form of exercise, you don a costume that will not suffer greatly from its frequent contact with the floor. The wearer of the above "suit" prefers grey linen for economic reasons. The eight buttons down the front are white, and the tassel and cross-over ribbons are black by contrast. The little blouse within is of white lawn



Although one's nursery may be ever so sunny, sometimes a yellow linen frock abetted by its wearer's happy temperament will be just the brightest bit of sunshine in the room. Irreproachable of superfluous fastenings and notable for its fullness, the front of this small maiden's gown is smocked in red, lavender, and green, divided by two rows of crochet buttons. French knots dot themselves harmoniously around the yoke and hem of the frock



Young men invariably find that in everyday life they are lost without a couple of good pockets close at hand. So they inserted two deep ones in this mandarin's pinafore, that in colour and cut flavours of the far East. It is made of orange washing silk that defies the rapid ravages of the wash-tub. The embroidered yoke is encased with a border of brown silk. The pocket tassels, so important, are of orange silk and are suspended by bright red beads

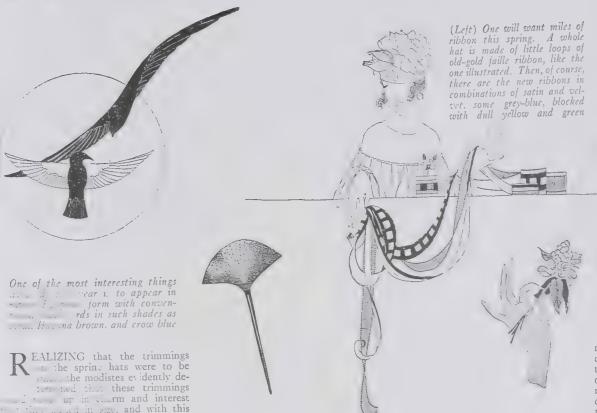
With happy disregard of fashion's frivolous ways, she wears a pinafore on which China has impressed a light and simple finger-tip. Of lemon-yellow linen, it has the unsurpassable finish of black embroidery, interspersed at the lyoke with threads of red and green and yellow. A bright-hued festoon of similar colouring adorus the front of the frock. Last, but not least, she wears a Chinese cap of black satin so like the real thing that any mandarin



All nursery inmates are in favour of a "reformed" play costume that has something of the charm of a real man's suit, and is arranged so that one can jump and climb without restraint. And when the costume happens to have been made in a really delightful shade of blue linen with two files of pink buttons—well, the vote is all for it. The little blouse rising above the tunic is made of fine white gossamer lawn that is studded with French knots in pink and blue



MAGPIE COLLECTION of HAT TRIMMINGS



up in clarm and interest in a celd in size, and with this in the man highly time is manner attended in the new hats it as a rule, alter the silhouette; in their serve to emphasize some start or graceful line.

HAT ORNAMENTS OF WOOD

HAT ORNAMENTS OF WOOD

If the trial lines of wood which one the spine models. Some of the spine will sometimes have the mentation strings of the spine will sometimes have the mentation strings of the spine will sometimes have the spine will sometimes have the spine will sometime the spine will spine w

the hatband is of it is new and effective it rimming. This band les of green, red, blue, and purple.

Another leather ornament is wn at the left in the sketch at the upper right of this page. The fan proper is of mottled blue leather, the twisted ridges are of dull blue and red leather, and at the ends are wooden beads in yellow, red, green, and blue. The oval at the bottom is of red and blue leather. More delicate and adapted for a more formal hat, is the triangular orment at the right, which is made of tiny opaque seed beads in soft tones of terra cotta, pink.

And green combined with white. The fringe matches the ornament in colour, and at the front there are three flat white beads with bright blue marking. Ornaments which suggest a bit of mosaic, as does this one, are very smart. Another expression of this idea

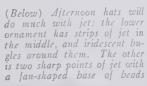
That smart combination of cut steel and jet takes interesting form in this had ornament

For no reason at all, windmills of red and violet velvet were chosen as decoration to be stitched on this hat of deep green lincan, dyed grey-violet at the border



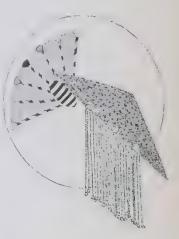
Visca lame straw makes the tiny nosegays of bright shining flowers which are

(Above) Flat pieces of cut-jet and a fringe of cut steel beads will fill an aching void on many a new spring hat





(Above) Reminiscent
of kindergarten days
are wooden beads for
hat trimming. There
are also bands of strips
of coloured wood, and
others of hand-tooled
coloured leather



Blue leather is used to form the fanshaped ornament, and twists of blue and red leather and wooden beads ornament it. The triangular orna-ment is of beads with fringe to match

may be seen in the flat buckle for a may be seen in the flat buckle for a child's hat (all the new trimmings, by the way, are flat) pictured in the middle of page 70. It is made entirely of minute seed beads. The background is dark blue with a rim of very dull red at the edge, the elephant is grey, outlined in a slightly darker tone, and the blanket is of green, blue, and red beads.

JET FOR AFTERNOON WEAR

JET FOR AFTERNOON WEAR

Jet ornaments will be much used on afternoon hats. That in the upper sketch of the group in the middle at the bottom of this page, consists of two sharply pointed ends of solid jet, set in a fanshaped base resembling mosaic. The lower ornament is of iridescent bugles with strips of gracefully cut jet at the centre. Combinations of jet and steel are effective and assume many very graceful forms, one of which is sketched at the front of the hat in the middle drawing on this page. The upper part of this ornament is made of flat pieces of cut jet and the lower part and fringe of finely cut steel beads. The top of the jet spike pictured second from the left at the top of this page is of steel beads set in a sort of mosaic.

WHAT FEATHERS AND RIBBONS WILL BE DOING

Of feathers, the smartest will be ostrich, fashioned into deli-cately fine ornaments, such as

be ostrich, fashioned into delicately fine ornaments, such as clusters of tiny flowers or fruit. Wings, too, will be used in graceful variety of line; at the upper left on this page the top sketch shows long narrow wings of flat crow blue feathers. The body of the bird below is of flat Havana brown feathers, and the widely spread wings of brilliant cerise.

Ribbon has been most successfully employed upon some of the new models and at times whole hats are made of it, as in the case of the little Lucie Hamar hat sketched in the middle at the top of this page. This entire hat was made of an old-gold faille ribbon. Plain faille ribbon sometimes has a very fine loop edge, as in the case of that pictured at the extreme right of the same sketch. The ribbon pictured in the bolt next to the faille ribbon has a grey-blue silk ground with large blocks of soft dull yellow (Continued on page 70)

THE THÉÂTRE DES ALLIÉS at the COURT THEATRE

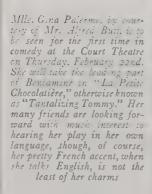
"La Petite Chocolatière"

THE Théâtre des Alliés is important at this moment, apart from its artistic achievements. as a proof of the reciprocal interest felt by the two capitals in all that concerns their mutual theatrical life. It is under the direction of Maurice T. Froyez, and the directeurs artistique are J. C. de Chassaigne and J. T. Grein. Its first matinée will be given at the Court Theatre on Thursday, February 22nd, the play selected being "La Petite Chocolatière," in which Mlle. Gina Palerme will play the leading part of Benjamine. All her admirers are most interested in this event, as it will be her first appearance in comedy; and though her accent in English is more than attractive, it will be from another point of view that one will see her playing seriously in her own tongue. No one who has had the privilege of seeing her can doubt that she will present the little Chocolatière as a very beautiful and charming person. Mlle. Lucienne Dervyle, with Miss Helen Morris and many others, are to support her in the cast, and M. André Randall, who is running a successful part at the Adelphi, is playing the principal man. Other comedies which will subsequently appear are "Miquette et Sa Mère," with Mlle. Regine Flory, and "Le Petit Café," in which: Miss Teddie Gerard will appear as an American.

Camera portrait by E. O. Hoppé



Mlle. Lucienne Direyle, who has been having a very long run as the Committeewaire in "High Jink." It new to take part in the ürit or, iustion of the Théâtre des Allies



At a subsequent matinée of the Théâtre des Alliés, Miss Teddie Gerard will appear as an American with Monsieur Tessier in "Le Petit Café." Both she and Mile. Palerme are to be congratulated on their energy, as they appear nightly in Mr. Butt's revue "Vanity Fair" at the Palace

Three photographs by Arbuthnot.



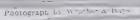
Mest Helen Merris, who is so support Mile. Gina Palerme in the east of "La Pente Choselantère" at the matines on Fibruary 22nd. She plays the French girl. Déscrit, in "London Pride." and it will be pleasant to hear more of her community attention a Fense play



Fremental Min Street K. L. ha. been been knowne fars with Kathe-Durie. but the known freed return the farmant of the Long in Hippodrome. In private life she is the twife of Mr. Albert de Couraille, the well-known producer and manager, and the name if her much-loted blue chow is "Woolly"

Mrs. Guy Chetwynd is known to her London audiences as Rosa Lynd, and at present she is appearing in "London Pride," the coster play at Wyndham's Theatre. In it she wears a trailing gown of mawe tulle, and causes much amusement in her rôle of the open-handed, over-enthusiastic benefactress of a military hospital

Photograph by Bertram Park





HERE ARE FOUR STAGE PLAYERS WHO ALWAYS SUCCEED IN STAMPING THE MARK OF THEIR INDIVIDUAL TALENT UPON THE SCENES TO WHICH THEIR FORTUNES LEAD THEM





Camera portrait by E. O. Hoppé

At one time Miss Diana Wilson was the private secretary to Miss Isadora Duncan, the famous classical dancer, with whom she went to America. But now she has turned upon herself the full gaze of the limelight, having made her first appearance on the stage at the Kingsway Theatre, where that charming grown-up fairy play "A Kiss for Cinderella" brightened for many weeks the grey dull days of winter.



(Above) The pleasantest part of this coiffure is that it is not alone the faultless of feature who can entertain thoughts of it; it is becoming to almost every known variety of face. The hair is parted at the side and drawn flat across the front of the head and up into a cluster of soft puffs high at the back. Two shell pins, topped with tiny brilliants set in platinum, are placed where the curls meet the front hair

POSED BY BETTY LEE

(A new A air of sweet simplicity is just about the best thing some women do, so for them was punned this unso-chisticated coiffure. The hair is parted a little to we side, wated in sort loose withmatines, and arranged in three puls, one just back of each ear, and a third love at the back of the head. Shell pins set with diamonds are posed one at each side,—our best coiffures aren't associating with barrettes any more

(Left) This is the way the coiffure at the upper left looks when the lady obligingly looks down, so that we may see the way her hair behaves around her face. As in the coiffure at the upper right, the hair is waved very softly and loosely, so that it is startlingly like a natural wave. Tight marcel waves are extinct, these days

A DIGNIFIED AND FORMAL WAY

TO ARRANGE THE HAIR IS HIGH

A YOUNG AND LESS FORMAL WAY

TO ARRANGE THE HAIR IS LOW

SUITABLE FOR ANY - MAN

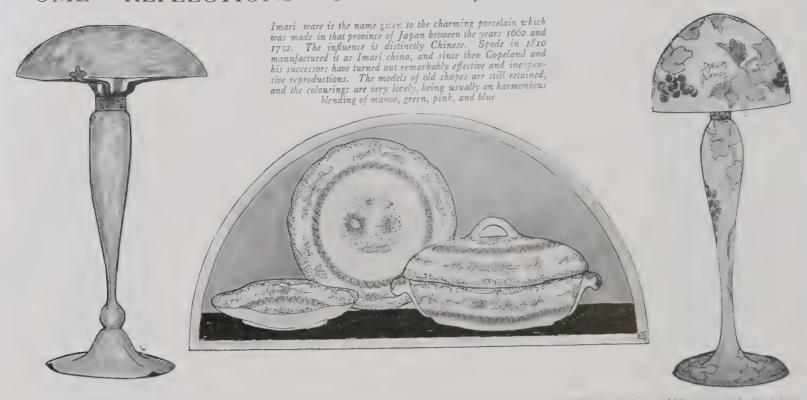


RETAINED

WHO IS

AT HOME

GLASS REFLECTIONS CAUSED by CHINA and SOME



Of all unlikely places in which to find new and charming decorative ideas the firing-line is surely the most unexpected. But it is a fact that this unusual lamp was produced in Nancy by an artist named Daum. Made of opaque yellow glass, it breathes forth a sort of aura of light, as the stem as well as the head is fitted with electricity

CHINA AND GLASS FROM MESSRS. MAPPIN AND WEBB, LTD.

Another fragile lamp which comes unchastered from the notice proximity of big guns. The same principle of diffusing light in the globe and stem is used. The effect of the light chining through the coloured glass is roft and opalescent: a pattern of leaves and crave, clambers on the globe and droops on the

ERAMICS in one or other of their various forms invariably hold an important position in every household, and should receive special care and consideration from the woman who runs her home intelligently, both from the decorative and utilitarian standpoint.

In fact, the importance of china at meal-time closely rivals that of the viands themselves. Woman has become tired of insipid and insignificant designs that may be met with at the house of any of

may be met with at the house of any of her neighbours. If exquisite and rare her neighbours. If exquisite and rare china for everyday use is beyond her reach, or if possessing it her thrifty soul disapproves the constant risk of demolition, she demands reproductions of really good pattern and colour. Among the many lovely designs that are now obtainable, Imari ware is well to the fore. The original porcelain was made in Japan from Chinese designs between 1662 and from Chinese designs between 1662 and 1722. A native of Imari named Higashishima Tokvzayemon learnt from a Chinaman who visited Nagasaki the method

Proving That The Spirit of Latin Art Remains Unquenched in the Midst of War's Alarms. Glass Which is Made Within Sound of the French Artillery

of painting with vitreous colours upon the glaze, and with the assistance of another potter named Gosv Gombei he succeeded in producing very beautiful porcelain after experiments lasting over several years. It was about this time (1650) that the export to Europe started, business being opened with the Dutch market. In 1810 Spode reproduced some of the many designs which were shipped over, and later Copeland and his successors arranged to make them by hand especially for a West-End house. There is a very distinct charm about this china part from its avery distinct charm about this china apart from its artistic value. It holds the aroma of a past century in its

quaintly exotic flowers, and the pattern keeps the fresh and naïve art of that far-off time so well that its fortunate possessor is not likely to be bored or satiated with its daily contact. The colours, which are unfadable, are generally as appraisable of manyer green. ally an arrangement of mauve, green, pink, and blue, so happily blended that they are non-committal in a colour scheme; and ensuring a cheerful and inviting appearance to a well-set table, they will not clash with the pre-conceived ideas of the dining-room which becomes their home.

A problem ever present to a sensitive woman is how to light her house to its best advantage. Should her luminous

place swine high in the air with a screen of some oriental sile. Dentity diverting anything in the shape of a place from those who happen to be beneath? Or should she scatter small stars in the form of electric-fitted candles about her room, or concentrate the light in the cosy glow of a prettily shaded reading lamp placed low in the room? There are, of course, innumerable ways of manipulating electricity in these days, and everyone may quite easily have the atmosphere she wants in her rooms, as it is an unnoticed fact that lighting is the beginning and very often the end of "atm. sphere."

Some new and charming idems for lamps come from a very unexpected source, practically the fring-line itself. They are manufactured by Daum at Nancy, and are made of opaque glass in very lovely colours. The most interesting features about these lamps is the fact that they give out a sort of soft glow from tip to too, the electric wires being

that they give out a sort of soft glow from tip to toe, the electric wires being fitted into the stems as well as the globes.

Continued on page 00



SMART FASHIONS FOR LIMITED INCOMES

r tur i directi di pieg mil turi di di la manganti di pieg mil turi di manganti di milangan di pieg - 1 () - 11 (a - 171.a - 171. ate or more difficult to obtain

OMING frocks cast their silhoucities before them. This year, the
carry indications point to two
squarate and distinct silhouettes
for the spring. One is straight and slim,
a continuation of the one we have just
the new "barrel" line. This new barrel
and a similar to the peg-top silhouette of
only two years ago, and it is a most decided change from the billowy effects of
last spring. Many smart tailors are most
enthusiastic about this barrel line and are
exploiting it in suits, coats, and dresses.
The barrel effect is cleverly achieved
without drapery, stiffening, or unnecescompared to the seams.

THE EVER FAITHFUL TAILORED SUIT

Next in importance to the new silhou-ette is the length of the coat of the tai-lored suit. As a matter of fact, Paris says there will be few tailored suits worn this season; separate coats and dresses will be marter. However, the Englishwoman will never desert her faithful tailored suit, and many of them are shown. The coats are in a variety of lengths, and, quite contrary to the usual spring tendency, the master of the season and the season ad-tances, the very short or Eton jacket (a few models of which have already been allown) may grow in favour.

thoun) may grow in favour.

Tan, grey, and navy blue seem to hold their own in spring colours, while the vari-

If Your Spring Suit Chooses, It May Counterfeit a Frock, and the Straighter Its Lines the Smarter

ety of materials from which to make one's choice is so wide that one cannot be other than satisfied. Fine serge, gabardine, and fancy twills seem to be in greatest demand for the tailored suit. At the upper right on this page is a simple, yet unusual tailored suit. It would be very effective made in slate grey gabardine, with the gilet of white linen crash. The coat is built on box lines, and at each side there is a patch pocket, trimmed with a self-covered button. The high standing collar fastens with two buttons and a loop and is faced with white linen crash. The skirt is straight with a slight fullness at the waist, and has a deep hem ety of materials from which to make one's which carries out a design of square tabs that appears on the coat. The hat sketched with this suit is one of the newest spring shapes; it is narrow in front, but sweeps wide and high at the back.

It is particularly smart in slate grey, but it may also be had in black or brown milan straw, with a feather band of the same shade around the edge of the brim. The suit at the lower right is especially practical for summer: and the outside collar and cuffs of the finest piqué lend a charmingly summers appearance. The charmingly summery appearance. The suit is of navy blue serge with serge-covered buttons, and the straight lines are ered buttons, and the straight lines are most becoming to the slim figure. The hat shown with this suit is of blue faille silk; it is a small mushroom shape with two rabbit ears of blue silk. The top of the hat and the ears are trimmed with narrow straw braid in a lovely shade of scarlet and the narrow brim is faced with scarlet silk.

The afternoon dress, especially the one that closely resembles a suit, will be one of the great necessities in every wom-



Some of the smartest top-coats this season may be copied by a clever dressmaker. This coat of olive green cloth allows itself trimming in stitching of natural wood colour



For those whose springtime fancy invariably turns to thoughts of blue serge. Finest pique collar and cuffs give a summery touch, and a searlet hat seems almost inevitable



Many a woman's spring would be ruined without her faithful tailored suit, and many a woman should find a strong appeal in slate grey gabardine with a white linen crash vest to add that fresh and charming summery touch which is so becoming

an's wardrobe this spring, and the one shown at the upper left is a worthy example of the spring mode. It is of deep tan gabardine with a panel-front of the same material, although an entirely different effect is gained by running the material cross-wise; this clever use of the same material used different ways to give different effects will be much in evidence this spring. The only trimming is supplied by buttons covered with tan gabardine. Narrow batiste collar and cuffs finish the neck and sleeves. One of the new, large, drooping sailors is sketched with this frock. It may be had in black or white satin straw—that new straw which resembles milan—and it is trimmed around the crown with rows of made ostrich strands.

A STITCH IN TIME MAY TRIM A SUIT

Stitching in cotton, silk, or wool forms a great part of the trimming on many of the early importations of suits and coats, and it takes an unusual form in the smart top-coat sketched at the lower left. This coat is simple enough to be copied by any dressmaker, and it would be charming in olive green suède cloth trimmed with stitching in embroidery silk in the neutral tone of unfinished wood. To carry out the scheme, the buttons would look well if made of natural polished wood. A smart tailored hat of black liséré straw faced with white milan straw is shown with this coat. A narrow band of black goose feathers encircles the crown and ends in a high fancy at the front.

PATTERN SERVIC E O G U E



Chemise Dress and Chemise Blouse Continue to Charm Beholders; Such Skirts As Are Not Narrow Agree to Appear Narrow

HE patterns on this and the following

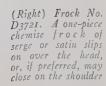
HE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, unless otherwise specified.

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Waist No. D3708; skirt No. D3709. Over a straight satin underdress is worn
a one-piece chiffon
chemise blouse cut
kimono style





Frick No. D3720.

The ment and back
with a control onecharter with are out
in no with the
charter governs
at
either side

Little Frank No.
Distance in its assets
in the way be
an array with
the political and girdie cut its an piece

(Left) Frock No. D3718. The surplice collar and hip pockets are features of this one-piece frock; satin or soft crêpe is suitable

11



Blouse No. U3662. It is cut in two pieces and its pocket and girdle are beaded; it has a collar that is high or low as desired, or half low and half high as shown

Blouse No. C3586. One may enliven a three-piece blouse by combining two contrasting colours or materials, like blue and white batiste

Blouse No. C3664. (Above) One may button it behind or before, this blouse with pointed collar and cuffs; either batiste or tub satin would be suitable



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HAT FROM HENRY HEATH Il i.e. you are in the country and the wild wind whistles and is and storms and teases, it does not matter to you, for the control of this hat has many accommodating paints for the control of this hat has many accommodating paints for the control of the control o

AS SURELY AS THE SPRING COMES ROUND AGAIN SO DO THE NEW "SEVERN" HATS, WELCOMED BY THE COUNTRY LOVERS WHO APPRECIATE SO WELL THEIR COMFORT. LIGHTNESS, AND EXQUISITE CHARM OF COLOUR



Some of this season's care seem to have built themselves up entirely on to use or green field and
prime a same. The cream or this one is of
bottle-seen, bound is the a rule of or element
four ending in a surface bow. The narrow
brim that has taken upon itself the responsibility
of an upward till is primose yellow on the underside. It is made of pedal total side. It is made of pedal tagal



This hat decided that an extensive brim was a forethought of future sunny days. But some clever milliner, well in the know of fashion's latest mood, turned it slightly upwards and then gradually let it go its own way. Of soft uncrushable beige pedal tagal, the crown reigns lightly over a brim blue on the underside, and a narrow beige ribbon unites them both



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i irearias et servaen de sur yelloso garlands instead et san war ose-pink is a a 'come sight on these early 2000 normals, which are usually grey. Yelloso as a lour has such a cheerful personality that the exception will always have it to hand embodied in

REFLECTIONS CAUSED SOME by and GLASS CHINA

(Continued from page 59)

For decorative purposes black wed wood is valuable. These bowls and trases are copies of the old Wedgw and desergent and are charming in themselves are copies of the old Wedgw and are charming in themselves are mental accents in rooms full of colour, or as the flower-holders in a same of table decoration they are equal affective. With their dull surface of cpaque black, and an occasional bouguet of black, and an occasional bouquet of white and green flowers, they make a most pleasant resting-place for apprecia-

tive eyes.

She with the flair for what is fitting and pleasing knows quite well that

The effect of the light is very gentle and diffuse, and also becoming to those unfortunates who are not in their pristing youth. What may be taken i'r a lower wase in the day, with a tiny the of the switch transforms itself at night into a glowing opalescent arrangement of mauve and violet, patterned with tall irises and dark green leaves.

For decorative purposes blackwards lain or pottery vessels of good design and gay colour. Of all colours yellow is the most puissant in its capacity for surmounting the evil moral effect of a gloomy and grimy day. No one in normal health could resist the attractive air of a little to the set with spotless china, wreathed with garlands of bright yellow flowers and green leaves, a most refreshing design after the too familiar sprays and festoons of roses. Anyway, rose-pink as a colour hasn't the capacity for "singing" in the face of gloom like cheery flaunting. in the face of gloom like cheery, flaunting



dark leaves on mauve glass



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MISS BOUNDFORD 22 MADDOX STREET REGENT STREET W







The charming person above once belonged to the ranks of those unfortunates who cannot do their own hair to advantage. One day she purchased a transformation and appeared thus. The moral of this is—go and do likewise!

THE ARTISTIC POSTICHE-A WAY OUT FOR THE WOMAN WHO

NEVER COULD DO HER OWN HAIR-THE PERMANENT WAVE, IN

THE HANDS OF THE MAISON EUGÉNE, ASSURES ITS WEARER

TRANOUILLITY OF MIND AS WELL AS SMOOTH AND SUPPLE LOCKS

The pensive maiden to the right is revelling in the tranquillity of mind attendant on her permanent wave. Note the silky smoothness of her locks, the result of a process by which—but no, we mustn't tell. Suffice it to say that the fear of excessive crimps or dryness no more exists





A satisfactory transformation of grey hair is always the most difficult thing to find, and any coiffeur who is successful in this line is a boon to a large number of women. When added to this he has a bright parties of the satisfactory when the sail to gray and ticular flair for grey hair that will wave and retain its soone he becomes a godsend

ROL



"Virol built up his strength."

161, Cambridge Road,

time made considerable weight and was altogether brighter Dear Sirs,

My baby seemed to be quite healthy at birth, but being unable to feed him I tried different foods at various times. At first he appeared to be making progress, but after a few months it became evident he was wasting, and I was advised to try Virol. He soon began to pull round, and in a short try Virol. He soon began to pull round, and in a short try Virol whenever the question arises of the best alternative food for baby.

Seven Kings, Essex. This satisfactory progress has continued, thanks to Virol, which has built up his strength, making him a splendidly sturdy little fellow. In view of the gratifying results obtained, I do not hesitate to recommend Virol whenever the question arises of the best alternative food for baby.

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Ganesh Eastern Lily Lotion made in three colours, is a liquid powder, perfectly safe and a great skin beautifier, 5/6, 7/6, 10 6

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Advice Gratis

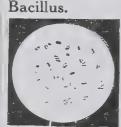
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Bacteriologists

Bacteriologists to -day have enabled us to see and recognize many of the tiny organisms that make their attack on the human system by way of the mouth and throat. To recognize our common enemy—to classify him—ascertain his habits and mode of attack—has been the aim of modern scientists; and in establishing precautions against these deadly micro-organisms, leading scientists recommend the use of—

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We are being introduced to a visca lamé straw, which is not straw at all, but an artificial silk



Although semininity may be prejudiced by the name, "caterpillar" braid is really very charming

COLLECTION of HAT TRIMMING

(Continued from page 54)

Any small person would readily agree that to wear this beaded elephant on her hat would be one of the "pleasantest things that ever a child could do"

and green velvet on it. The striped ribbon has a ground in a soft sand tone on which there are two velvet stripes in two tones of beige. The ribbon on the bolt which is not unrolled is of heavy white satin with cerise velvet squares and stri-

pings of cerise upon it.

A new type of shiny black braid will

be used on more than a few models. It is not un-like the ciré braid of past seasons, but not so highly clazed, and this season it is called varnished or lacquered braid. It is espe-cially suited for use as an embroidery, not flat side down, but on edge. Embroidery in all form

will be smart, particularly a delicate outline embradery which lies like a tracery upon the surface of the hat. This embroidery is done by machine, but so exquisitely and finely done that it forms a cost-

done that it forms a costly type of ornamentation.

An edge of white embroidery of this kind is used to outline the
red-violet satin wind-mills which are applied to the linen hat at the lower left on
page 54. The foundation of this hat is
leaf-green, dyed at the border to a greyleaf-green, dyed at the border to a greylight turban there may flare out a scant
frill of this hair braid to which are caught
tiny seed beads in soft colours. low the slant of the oddly Chinese crown are also red-violet. This cord and tassel illustrate the application of ornament emphasize the most interesting line in the hat,—in this case, the slant of the crown. The model is from Valentine About.

LAMÉ STRAW FLOWERS

The flowers used will be few and tiny, although the flower-crowned hat has made its appearance. Smart and new are the shiny visca lamé straw flowers illustrated second from the right at the top of page 54. Wee red and purple roses,

purple grapes, and green leaves, all are made of this straw. The visca lamé straw, shown in the photograph at the upper left, is not, as a matter of fact, straw at all, but artificial silk which has been subjected to treatment that makes it very brittle. Whole hats are made of this straw, and it is also used as a trimming upon hats of dull flat braid. Caterpillar braid, illustrated at the upper

illustrated at the upper right, is also used both as hat material and as trim-ming. It comes in vari-ous forms, but always has many little brush-like ends, from which it derives its name. Braids in which wool and felt are combined will be used, especially for sports hats. especially for sports hats. That illustrated at the top of the lower group on this page is of visca lamé braid combined with wool floss. There will be hair braids, plain or combined with straw, such as are illustrated at the bottom and hair braids headed in

COLOURS THAT ARE TO BE SMAR1

For formal wear coral promises to be very smart, and some of the flat coral ornaments are very good-looking. Havana brown, lighter and a little warmer in tone than "nigger-head" brown, is also to have a vogue. The hats themselves are high, as a rule; however, there is no absolute mode as to height or shape of hats this season, so every head can be fashionably crowned according to individual taste, and trimming is largely a matter of in-



Visca lame braid interwoven with wool in soft



A frill of delicate horsehair braid around the crown of a turban is among the things we do this year



Another horsehair and straw braid is very fine and intricately woven and may be had in brilliant colours





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